

avoided, running as they do, through the middle of the whole House) do likewise devour so much Place, that thereby they want other Galleries and Rooms of Retreat, which I have often considered among them (I must confess) with no small Wonder; for I observe no Nation in the World by Nature more private and reserved than the *Italians*, and on the other side, in no Habitations less Privacy; so as there is a kind of Conflict between their Dwelling and their Being. It might here perchance be expected, that I should at least describe (which others have done in Draughts and Designs) diverse Forms of Plants and Partitions, and Varieties of Inventions. But speculative Writers, as I am, are not bound to comprise all particular Cases within the Latitude of the Subject which they handle, general Lights and Directions, and Pointings at some Faults is sufficient: The rest must be committed to the Sagacity of the *Architect*, who will be often put to diverse ingenious Shifts, when he is to wrestle with Scarcity of Ground: As sometimes* to damn one Room (though of special Use) for the Benefit and Beauty of all the rest; another while, to make those fairest, which are most in Sight; and to leave the other (like a cunning Painter) in Shadow, *cum multis aliis*, which it were infinite to pursue. I will therefore close this Part, touching Compartment, as cheerfully as I can, with a short Description of a Feasting or Entertaining Room, after the *Egyptian* Manner, who seem, at the least 'till the Time of *Vitruvius*, from the ancient *Hebrews* and *Phenicians* (whence all Knowledge did flow) to have retained with other Sciences, in a high Degree, also the Principles and Practice of this magnificent Art. For as far as I may conjecture by our Master's Text, (Lib. 6. Cap. 5.) where (as in many other Places he hath tortured his Interpreters) there could no Form, for such a Royal Use, be comparably imagined, like that of the aforesaid Nation, which I shall adventure to explain.

Let us conceive a Floor or Area of goodly Length (for Example, at least of One hundred and twenty Foot) with the Breadth somewhat more than the half of the Longitude, whereof the Reason shall be afterwards rendered. About the two longest Sides, and Head of the said Room, shall run an Order of Pillars, which *Palladio* doth suppose *Corinthian* (as I see by his Design) supplying that Point out of *Greece*, because we know no Order proper to *Egypt*. The fourth Side I will leave free for the Entrance. On the aforesaid Pillars was laid an Architrave, which *Vitruvius* mentioneth alone: *Palladio* adds thereunto (and with Reason) both Freeze and Cornice, over which went up a continued Wall, and therein half or three quarter Pillars, answering directly to the Order below, but a fourth Part less; and between these half Columns above, the whole Room was Windowed round about.

Now, from the lowest Pillars there was laid over a Contignation or Floor, born upon the outward Wall, and the Head of the Columns with Terraces and Pavement, *sub dio* (saith our Master) and so indeed he might safely determine the matter in *Egypt*, where they fear no Clouds: Therefore *Palladio* (who leaveth this Terrace uncovered in the Middle, and ballasted about) did perchance construe him rightly, though therein descending from others: Always we must understand a sufficient Breadth of Pavement left between the open Part and the Windows, for some Delight of Spectators that might look down into the Room: The Lat-

tude I have supposed, contrary to some former Positions, a little more than the half of the Length; because the Pillars standing at a competent Distance from the outmost Wall, will, by Interception of the Sight, somewhat in Appearance diminish the Breadth; in which Cases, as I have touched once or twice before, Discretion may be more licentious than Art. This is the Description of an *Egyptian* Room, for Feasts and other Jollities. About the Walls whereof we must imagine entire Statues, placed below, and illuminated by the descending Light from the Terraces, as likewise from the Windows between the half Pillars above: So as this Room had abundant and advantageous Light; and besides other Garnishing must needs receive much State by the very Height of the Roof, that lay over two Orders of Columns. And so having run through the four Parts of my first general Division, namely, *Foundation, Walls, Appertions, and Compartment*, the House may now have leave to put on his Hat, having hitherto been uncovered itself, and consequently unfit to cover others. Which Point, though it be the last of this Art in Execution, yet it is always in Intention the first, for who would build, but for Shelter? Therefore obtaining both the Place and the Dignity of a final Cause, it hath been diligently handled by diverse, but by none more learnedly than *Bernardino Baldi*, Abbot of *Gaustalla* (before cited upon other Occasion) who doth fundamentally and mathematically demonstrate the firmest Knittings of the upper Timbers which make the Roof. But it hath been rather my Scope, in these Elements, to fetch the Ground of all from Nature herself, which indeed is the simplest Mother of Art. Therefore I will now only deliver a few of the properest, and, as I may say, of the most natural Considerations that belong to this remaining Piece.

There are two Extremities to be avoided in the Cover or Roof; that it be not too heavy, nor too light. The first will suffer a vulgar Objection of pressing too much the under Work. The other containeth a more secret Inconvenience; for the Cover is not only a bare Defence, but likewise a kind of Band or Ligature in the whole Fabrick, and therefore would require some reasonable Weight. But of the two Extremes, a House too-heavy is the worst. Next there must be a Care of Equality, that the Edifice be not pressed on the one Side more than on the other: And here *Palladio* doth wish (like a cautious Artizan) that the inward Walls might bear some good Share in the Burthen, and the outward be the less charged.

Thirdly, The *Italians* are very precise in giving the Cover a graceful Pendency or Slope-ness, dividing the whole Breadth into nine Parts; whereof two shall serve for the Elevation of the highest Top or Ridge from the lowest. But in this Point the Quality of the Region is considerable; For (as our *Vitruvius* insinuateth) those climes that fear the falling and lying of much Snow, ought to provide more inclining *Pentices*; and Comeliness must yield to Necessity.

These are the usefulest Cautions which I find in Authors, touching the last Head of our Division, wherewith I will conclude the first Part of my present Travail. The second remaineth, concerning Ornaments within, or without the Fabrick; a Piece not so dry as the meer Contemplation of Proportions: And therefore I hope therein somewhat to refresh both the Reader and myself.

PART II. — Every Man's proper Mansion-House and Home being the Theatre of his Hospitality, the Seat of Self-Fruition, the comfortablest Part of his own Life, the noblest of his Son's Inheritance, a kind of private Princedom, nay to the Possessors thereof, an Epitomy of the whole World, may well deserve by these Attributes, according to the Degree of the Master, to be decently and delightfully adorned. For which End there are two Arts attending on *Architecture*, like two of her principal Gentlewomen to dress and trim their Mistress, *Picture* and *Sculpture*; between whom, before I proceed any farther, I will venture to determine an ancient Quarrel about their Precedency, with this Distinction, that in the Garnishing of Fabricks, *Sculpture* no

doubt must have the Pre-eminence, as being indeed of nearer Affinity to *Architecture* itself, and consequently the more natural and more suitable Ornament. But on the other Side (to consider these two Arts, as I shall do, philosophically, and not mechanically) an excellent Piece of Painting is, to my Judgment, the more admirable Object, because it comes near an artificial Miracle, to make diverse distinct Eminencies appear upon a Flat by force of Shadows, and yet the Shadows themselves not to appear; which I conceive to be the utmost Value and Virtue of a Painter, and to which very few have arrived in all Ages.

In these two Arts (as they are applicable to the Subject which I handle) it shall be fit, first, to consider how to choose them; and next, how to dispose them. To guide us in the Choice, we have a Rule somewhere (I well remember) in *Pliny*, and it is a pretty Observation. That they do mutually help to censure one another. For *Picture* is best, when it standeth off, as if it were carved; and *Sculpture* is best, when it appeareth so tender, as if it were painted, I mean, when there is such a seeming Softness in the Limbs, as if not a Chisel had hewed them out of Stone, or other Material, but a Pencil had drawn and stroked them in Oil, which the judicious Poet took well to his Fancy:

Excedent alij spirantia mollis eras.

But this Generality is not sufficient to make a good chooser, without a more particular contraction of his Judgment. Therefore, when a Piece of Art is set before us, let the first Caution be, not to ask who made it, lest the Fame of the Author do captivate the Fancy of the Buyer: For, that excellent Men do always excellently, is a false Conclusion; whereupon I observe among Italian Artizans three notable Phrases, which well decipher the Degrees of their Works.

They will tell you that a thing was done *Con diligenza*, *Con studio*, and *Con amore*: The first is but a bare and ordinary Diligence; the second is a learned Diligence; the third is much more, even a loving Diligence; they mean not with Love to the Bespecker of the Work, but with a Love and Delight in the Work itself, upon some special Fancy to this or that Story; and when all these concur (particularly the last) in an eminent Author, then perchance *Titianus Fecit*, or *ἀρίστην ἔκρινεν*, will serve the turn, without farther Inquisition: Otherwise, Artizans have not only their Growths and Perfections, but likewise their Pains and Times.

The next Caution must be (to proceed logically) that in judging of the work itself we be not distracted with too many Things at once: Therefore first (to begin with Picture) we are to observe whether it be well drawn (or as more elegant Artizans term it) well design'd; then whether it be well coloured, which be the two general Heads; and each of them hath two principal Requisites; for in well Designing there must be Truth and Grace; in well Colouring, Force and Affection: all other Praises are but Consequences of these.

Truth (as we metaphorically take it in this Art) is a just and natural Proportion in every Part of the determined Figure. Grace is a certain free Disposition in the whole Draught, answerable to that unaffected Frankness of Fashion in a living Body, Man or Woman, which doth animate Beauty where it is, and supply it where it is not.

Force consisteth in the Roundness and Raisings of the Work, according as the Limbs do more or less require it; so as the Beholder shall spy no Sharpness in the bordering Lines; as when Tailors cut out a suit, which *Italians* do aptly term, according to that Comparison, *Contorni taglianti*; nor any Flatness within the Body of the Figure, which how it is done, we must fetch from a higher Discipline; for the Opticks teach us, that a Plane will appear prominent, and, as it were, embosomed, if the Parts farthest from the Axletree, or middle Beam of the Eye, shall be the most shadowed; because in all Darkness there is a kind of deepness. But as in the Art of Persuasion, one of the most fundamental Precepts is, the Concealment of Art, so here likewise the Sight must be sweetly deceived by an insensible Passage, from brighter Colours to dimmer, which Italian Artizans call the middle Tinctures, that is not

* The *Italians* call it *Una stanza dannata*, as when a Buttery is cast under a Stair-Case or the like.